

# Symphony sounds of all ages

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Combining modern music with romantic and contemporary with the sounds of the Middle Ages and Renaissance, the Duluth-Superior Symphony Orchestra Saturday night

provided a rewarding evening of listening in the Duluth Auditorium.

From the Romantic era there was Berlioz's "Roman Carnival Overture," in a spirited and nearly flawless reading. Shostakovich represented the moderns with his

Symphony No. 5, and the contemporary and early music were combined in a new work featuring the evening's guest artists, the six-member Toronto Consort.

Taavo Virkhaus conducted.

The latter work, "Musica Antiqua" by Lothar Klein, was written especially for the Toronto Consort and offers a unique blending of voice and early instruments with the sounds of the modern orchestra. The result is lovely, and was well-performed Saturday night by both the Consort and the orchestra.

Playing such instruments as the recorder, Krummhorn, schalmei,

gemshorn and others equally difficult to spell (they total 27), the Consort displayed uncommon mastery of instruments and music.

The members are Garry Crighton, Jean Edwards, David Klausner, Timothy McGee, Emily Van Evera and David Walker. All of them sing as well as play, and Crighton, a counter-tenor, and soprano Jean Edwards performed admirably in long solo passages.

The work itself is neither contemporary sounding nor medieval but rather in a classification alone which pays tribute to both widely divergent styles.

Virkhaus and the orchestra, in their first outing together since November, performed superbly as well on the Berlioz and Shostakovich works.

Brimming with confidence in all sections, they literally sailed through the "Roman Carnival Overture," with crisp entrances and full, rich sound.

And the Shostakovich "Fifth,"